Numb. XXXIII.

The LOVER.

By MARMADUKE MYRTLE, *Gent.*

—*Animum picturâ pascit*— Virg.

Tuesday, May 11. 1714.

I Went the other Day down the River, and dined with some Virtuosi Friends at *Greenwich*. The purpose of the Gentleman, who invited us, was to entertain us with a sight of that famous Cieling in the great Hall at *Greenwich* Hospital, painted by our Ingenious Countryman Mr *Thornhill*, who has executed a great and noble Design with a Masterly Hand, and uncommon Genius. The Regularity, Symmetry, Boldness and Prominence of the Figures are not to be described, nor is it in the power of Words to raise too great an Idea of the Work. As well as I could comprehend it from seeing it but twice, I shall give a plain Account of it.

IN the middle of the Cieling (which is about 106 Foot long, and 56 Foot wide, and near 50 Foot high) is a very large Oval Frame painted and carved in Imitation of Gold, with a great thickness rising in the inside to throw up the Figures to the greater heighth; the Oval is fastened to a great Sufbat adorned with Rose in Imitation of Copper. The whole is supported by eight gigantick Figures of Slaves, four on each Side, as though they were carved in Stone; between the Figures, thrown in Heaps into a coveing, are all manner of Maritime Trophies in Metzo-relievo; as Anchors, Cables, Rudders, Masts, Sails, Blocks, Capstals, Sea-guns, Sea-carriages, Boats, Pinnaces, Oars, Stretchers, Colours, Ensigns, Pennants, Drums, Trumpets, Bombs, Mortars, small Arms, Granadoes, Powder Barrels, Fire Arrows, grapling Irons, Cross Staves, Quadrants, Compasses, &c. All in Stone Colours, to give the greater Beauty to the rest of the Cieling which is more significant.

About the Oval in the inside are placed the twelve Signs of the Zodiack, the six northern Signs, as *Aries*, *Taurus*, *Gemini*, *Cancer*, *Leo*, *Virgo*, are placed on the North side of the Oval; and the six Southern Signs, as *Libra*, *Scorpio*, *Sagittarius*, *Capricornus*, *Aquarius*, *Pisces*, are to the South, with three of them in a Groupe which compose one quarter of the Year; the Signs have their Attitudes, * and their Draperies are varied and adapted to the Seasons they possess, as the cool, the blue, and the tender green to the Spring, the yellow to the Summer, and the red and flame-Colour to the Dog Days and Autumnal Season, the white and cold to the Winter; likewise the Fruits and the Flowers of every Season as they succeed each other.

In the middle of the Oval are represented King *William* and Queen *Mary*, sitting on a Throne under a great Pavilion or Purple Canopy, attended by the four Cardinal Vertues, as *Prudence*, *Temperance*, *Fortitude* and *Justice*.

Over the Queen's Head is *Concord* with the *Fasces*, at her Feet two Doves, denoting mutual Concord and innocent Agreement, with *Cupid* holding the King's Scepter, while he is presenting *Peace* with the Lamb and Olive Branch, and *Liberty* expressed by the *Athenian* Cap, to *Europe*, who laying her Crowns at his Feet, receives them with an Air of Respect and Gratitude. The King tramples Tyranny under his Feet, which is exprest by a *French* Personage, with his Leaden Crown falling off, his Chains, Yoke and Iron Sword broken to pieces, Cardinal's Cap, triple crown'd Mitres, &c. tumbling down. Just beneath is *Time* bringing *Truth* to Light, near which is a Figure of Architecture, holding a large Drawing of part of the Hospital with the Cupola, and pointing up to the Royal Founders, attended by the little *Genii* of her Art. Beneath her is *Wisdom* and *Heroick Vertue*, represented by *Pallas* and *Hercules*, destroying *Ambition*, *Envy*, *Covetousness*, *Detraction*, *Calumny*, with other Vices, which seem to fall to the Earth, the place of their more natural Abode.

Over the Royal Pavilion is shewn at a great heighth *Apollo* in his Golden Chariot, drawn by four white Horses, attended by the *Horæ*, and Morning Dews falling before him, going his Course through the twelve Signs of the Zodiack, and from him the whole Plafond or Cieling is enlightned.

Each end of the Cieling is raised in Perspective, with a Ballustrade and Eliptick Arches, supported by Groupes of Stone Figures, which form a Gallery of the

* Aries *is of a turbulent Aspect with little Winds and Rains hovering about him. his Drapery of a blewish Green. shadowed with dark Russet. to denote the Changeableness of the Weather.* April. *or* Taurus. *is more mild*; May. *or* Gemini *in blue*; June *a calm red*; July *more reddish, and as he leans upon his Lyon vails a little from the Sun.* Virgo *almost naked. and flying from the Heat of the Sun*; Libra *in deep red*; Scorpio *vails himself from the Scorching Sun in a flame Colour Mantle*; Sagittarius *in red. less hot*; December. *or* Capricorn. *blewish*; Aquarius *in a watterish green*; Pisces *in blue. Over* Aries, Taurus, Gemini *presides* Flora; *over* Cancer, Leo, Virgo *presides* Ceres; *over* Libra, Scorpio, Sagittarius, Bacchus; *and over* Capicorn, Aquarius. Pisces, Hyems *hovering over a brazen Pot of Fire.*

(Price Two Pence.)

the whole breadth of the Hall, in the middle of which Gallery, (as tho' on the Stock) going into the upper Hall, is seen in Perspective the Tafferil of the *Blenheim* Man of War, with all her Galleries, Portholes open, &c. to one side of which is a Figure of *Victory* flying, with Spoils taken from the Enemy, and putting them aboard the *English* Man of War. Before the Ship is a figure representing the City of *London*, with the Arms, Sword and Cap of Maintenance, supported by *Thame* and *Isis*, with other small Rivers offering up their Treasures to her. The River *Tine* pouring forth Sacks of Coals. In the Gallery on each side the Ship are the Arts and Sciences that relate to Navigation, with the great *Archimedes*, many old Philosophers consulting the Compass, &c.

At the other end, as you return out of the Hall, is a Gallery in the same manner, in the middle of which is the Stern of a beautiful Galley filled with *Spanish* Trophies. Under which is the *Humber* with his Pigs of Lead: The *Severn*, with the *Avon* falling into her, with other lesser Rivers. In the North end of the Gallery is the famous *Tycho Brahe*, that noble *Danish* Knight, and great Ornament of his Profession and Human Nature; near him is *Copernicus* with his *Pythagorean* System in his Hand; next to him is an old Mathematician holding a large Table, and on it are described two Principal Figures, of the incomparable Sir *Isaac Newton*, on which many extraordinary things in that Art are built. On the other end of the Gallery, to the South, is our learned Mr. *Flamstead*, Reg. Astron. Profess. with his ingenious Disciple Mr. *Tho. Weston*. In Mr. *Flamstead*'s Hand is a large Scroll of Paper, on which is drawn the great Eclipse of the Sun that will happen on *April* 1715; near him is an old Man with a Pendulum counting the Seconds of Time, as Mr. *Flamstead* makes his Observations with his great Mural Arch and Tube on the Descent of the Moon on the *Severn*, which at certain times form such a Role of the Tides as the Sailors corruptly call the *Higre*, instead of the *Eager*, and is very dangerous to all Ships in its way. This is also expres't by Rivers tumbling down by the Moon's Influence into the *Severn*. In this Gallery are more Arts and Sciences relating to Navigation.

All the great Rivers, at each end of the Hall, have their proper product of Fish issuing out of their Vases.

In the four great Angles of the Cieling, which are over the Arches of the Galleries, are the four Elements, as *Fire*, *Air*, *Earth* and *Water*, represented by *Jupiter*, *Juno*, *Cybele* and *Neptune*, with their lesser Deities accompanying, as *Vulcan*, *Iris*, the *Fauni*, *Amphitrite*, with all their proper Attitudes, &c.

At one end of the great Oval is a large Figure of *Fame* descending, riding on the Winds, and sounding forth the Praises of the Royal Pair.

All the Sides of the Hall are adorned with fluted Pillasters, Trophies of Shell, Corals, Pearls; the Jambs of the Windows ornamented with Roses impannel'd, or the *Opus reticulamium* heightened with green Gold.

The whole raises in the Spectator the most lively Images of Glory and Victory, and cannot be beheld without much Passion and Emotion.

N. B. Sir *James Bateman* was the first Proposer, and the first Benefactor to this Cieling.

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